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THE WATERBURY CITY HALL

CHAMBER OF ALDERMEN  
COURTESY OF THE WATERBURY AMERICAN

CASS GILBERT, ARCHITECT

## THE WATERBURY CITY HALL

**T**HE new City Hall at Waterbury, Conn., of which a photograph is given on the opposite page was designed by Mr. Cass Gilbert, of New York, and is declared to be one of the finest buildings of its kind both from the standpoint of architectural beauty and practical utility in this country. It is of the so-called Colonial type of design, which is in reality but an American adaptation of the old Georgian style. The exterior is of brick and Vermont white marble combined in the correct proportions to give a charming and attractive effect. It stands about eighty feet from the street and is fronted by a terrace which has as a central motive a marble fountain flanked on either side by a flag-pole with a beautiful bronze base, smaller fountains, brick and marble paths, bronze lamp standards and planting. From one of the flag-

staffs floats the flag of the United States and from the other the flag of the municipality.

The main portion of the building is three stories high. The roof is surmounted by a cupola tower with a four-dial clock, gilded dome and weather vane. The clock of the tower has a complete set of tubular bells representing the Westminster peal, and also strikes the hour.

This building is not only the headquarters of the city and town officers, but also the headquarters of the fire and police departments and the probate court. The main portion shown in the illustration is occupied by the city offices, one wing is given over to the fire department and the other to the police department. A large amount of detailed study was given to practical planning to meet the requirements of these

three departments. The structure is rectangular in form, and is built around a court laid out in the form of a sunken Italian garden with grass plots framed within privet hedge borders and gravel paths.

At the east and west ends of the building on marble slabs set into the walls are appropriate inscriptions, and on the circular marble slabs set into the walls on the line of the third story are ten different designs in bas-relief, significant of the city's industries and character. A marble fence surrounds the roof of the main building.

The interior design is in keeping with that of the exterior. A grand staircase leads up to the main or second story in

which are located among others the offices of the Mayor and Corporation Counsel, the Aldermanic Chamber, the City Court, etc. Particular care was taken to make the Aldermanic Chamber and Court Rooms on this floor complete from all practical, as well as artistic points of view. It is interesting to note the decorative use that has been made of lettering on the panel back of the judge's seat in the Court Room, an appropriate inscription having been chosen for the purpose in place of the usual supposedly ornamental design.

In every respect this building is notable—an example of that which is best in the architecture of today.

## TECHNICAL ART COURSES IN COLLEGES\*

BY PROF. ELLSWORTH WOODWARD

Director, Art School, Newcomb College

**I** SHALL address my remarks especially to the belief that the influence of education is exerted from the topmost stratum downward—that is to say, that from the most generously educated may be expected wise counsel and guidance in the formation of educational plans.

From this source we have best reason to hope for just equation of the many studies which enter into mental and spiritual training.

With this in view I wish to inquire into the responsibility which the college has towards art as a study, to show how far on the whole it is from accepting responsibility and to suggest the lines of action which seem to me to promise improvement of the situation.

I need not, at this time, enter into any lengthy argument as to the place which art occupies in the records of human thought and feeling. You are fully aware that no other means by which spirit has found expression bulks so large in the long perspective of history. Note then that there are 620 American colleges recognized by the Bureau of Education. Statistics do not afford a perfectly sure guide, but I

find that 231 colleges include some form of art instruction. Eighteen of these accord the equality of consideration with other humanities.

If, as I have suggested, we may expect the college-bred to exercise a formative influence upon the social order, the foregoing statement as to the number of colleges which afford no opportunity for acquaintance with art, goes far towards an explanation of the prevailing indifference in regard to art.

For the purpose of this paper I am not so much thinking of the status of art in great cities where wealth creates opportunity, the demands of which are met by art schools—and where also museums and rich shop-displays do their part in the training of public taste.

Great cities take care of themselves. In the nature of things, however, great cities are few, and great as they are in themselves are insignificant in comparison with the whole national population.

My interest and sympathy is with the small cities, towns and villages in which live the vast majority. From these communities the universities and especially the state universities draw their pupils, their influence returns with the graduates to react upon the place they are thereafter

\*A paper read at the Annual Convention of The American Federation of Arts, May 12, 13 and 14, 1915.